

Shakespeare, Violence and Early Modern Europe

Andrew Hiscock



Shakespeare And Violence

Derek Cohen



Shakespeare And Violence:

Shakespeare and Violence R. A. Foakes, 2003 Shakespeare and Violence first published in 2002 connects to anxieties about the problem of violence and shows how similar concerns are central in Shakespeare's plays At first Shakespeare exploited spectacular violence for its entertainment value but his later plays probe more deeply into the human propensity for gratuitous violence especially in relation to kingship government and war In these plays and in his major tragedies he also explores the construction of masculinity in relation to power over others to the value of heroism and to self control Shakespeare's last plays present a world in which human violence appears analogous to violence in the natural world and both kinds of violence are shown as aspects of a world subject to chance and accident This book examines the development of Shakespeare's representations of violence and explains their importance in shaping his career as a dramatist

Shakespeare's Culture of Violence D. Cohen, 1992-12-08 In this book Derek Cohen studies the relationship of Shakespearean drama to the Western culture of violence He argues that violence is an inherent feature and form of patriarchy and that its production and control is one of the dominant motives of the political system Shakespeare's plays supply examples of the way in which the patriarchy of his plays and hence perhaps of modern Western culture absorbs naturalizes and legitimizes violence in its attempts to maintain political control over its subjects **Holding a Mirror up to Nature** James Gilligan, David A.J. Richards, 2021-12-02 Shakespeare reveals the causes and consequences of violence more profoundly than any social or behavioural scientist has ever done *Shakespeare's Domestic Tragedies* Emma Whipday, 2019-01-03 Reassess the relationship between Shakespeare's Hamlet Othello Macbeth and the emerging genre of domestic tragedy by other early modern playwrights *Shakespeare & Violence Prevention* Amanda Giguere, 2025-06-16 Shakespeare and Violence Prevention is a handbook that guides educators through an exploration of Shakespeare's potential to address the public health issue of youth violence Amanda Giguere presents Shakespeare's plays as a tool to understand address root causes of and prevent violence in our own communities Performance based engagement with the plays in an educational setting allows students to explore violence prevention strategies practice empathy and build safer communities Youth violence is an all too relevant topic and this text helps educators theatre companies and academic theatre departments understand new ways in which the performing arts can positively impact young people Framed by examples from Giguere's work with the Shakespeare Violence Prevention program an interdisciplinary outreach project for K 12 schools developed at the University of Colorado Boulder the text offers helpful entry points digestible research and practical exercises to align a violence prevention curriculum with Shakespeare's plays It provides a condensed overview of key findings from violence prevention clear synopses of the plays and practicable strategies to implement the program Guided by firsthand experience with a tried and true school program that reaches thousands of K 12 students annually Giguere shares the Colorado Shakespeare Festival method which focuses on upstander roleplays to practice violence prevention strategies Using a clear

distillation of Shakespeare studies and violence prevention research she shows how the two fields naturally reinforce the concepts of teamwork empathy change and hope Shakespeare and Violence Prevention is a new spin on these classic texts that empowers teachers and community leaders to use these tools to create research guided university engagement programs theatre company outreach programs and K 12 student engagement with Shakespeare even for those without expertise in violence prevention or Shakespeare

Shakespeare, Violence and Early Modern Europe Andrew Hiscock,2022-02-02 Shakespeare Violence and Early Modern Europe broadens our understanding of the final years of the last Tudor monarch revealing the truly international context in which they must be understood Uncovering the extent to which Shakespeare s dramatic art intersected with European politics Andrew Hiscock brings together close readings of the history plays compelling insights into late Elizabethan political culture and renewed attention to neglected continental accounts of Elizabeth I With fresh perspective the book charts the profound influence that Shakespeare and ambitious courtiers had upon succeeding generations of European writers dramatists and audiences following the turn of the sixteenth century Informed by early modern and contemporary cultural debate this book demonstrates how the study of early modern violence can illuminate ongoing crises of interpretation concerning brutality victimization and complicity today

Shakespeare and Violence Prevention Amanda Giguere,2025 This handbook explores the potential for Shakespeare s plays to address public health issues of youth violence It offers entry points research and practical experiences to align a violence prevention curriculum modeled after work of an outreach program created at CU Boulder

Dialectics of Violence in Shakespeare Baul,2014-05-05 This book attempts to look into the problematic trajectories of Shakespeare s use of violence in three of his tragedies TITUS ANDRONICUS HAMLET and MACBETH and considers the possibility of their contemporary interpretations

Shakespeare's Culture of Violence Derek Cohen,1993-01-01 In this book Derek Cohen studies the relationship of Shakespearean drama to the Western culture of violence He argues that violence is an inherent feature and form of patriarchy and that its production and control is one of the dominant motives of the political system Violence in drama is by definition never random It is always part of the dramatic system of signs used to advance action or to express ideology Shakespeare s plays supply examples of the way in which the patriarchy of his plays and hence perhaps of modern Western culture absorbs naturalizes and legitimizes violence in its attempts to maintain political control over its subjects Among those subjects are the politically weak women and the poor whose subject status it is in the interests of patriarchy to control A means of such control is the use of violence particularly a violence that has been sanctioned and sanctified by religion and ritual

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The Renaissance Discovery of Violence, from Boccaccio to Shakespeare Robert Appelbaum,2021-11-16 Many have wondered why the works of Shakespeare and other early modern writers are so filled with violence with murder and mayhem This work explains how and why putting the literature of the European Renaissance in the context of the history of violence

Personal violence was on the decline in Europe beginning in the fifteenth century but warfare became much deadlier and the stakes of war became much higher as the new nation states vied for hegemony and the New World became a target of a shattering invasion. There are times when Renaissance writers seem to celebrate violence but more commonly they anatomized it and were inclined to focus on victims as well as warriors on the horrors of violence as well as the need for force to protect national security and justice. In Renaissance writing violence has lost its innocence. *Staging Shakespeare's Violence* Seth Duerr, 2021-12-31 This is the first book of its kind to provide an in depth examination of how the greatest playwright in the English language employed not only psychological brutality but also physical violence throughout his works. *My Cue to Fight* is the first book of its kind to provide an in depth examination of how the greatest playwright in the English language employed not only psychological brutality but also physical violence throughout his works. Written ideally for theatrical stage directors, fight directors, intimacy consultants and actors as a technical scene by scene breakdown in staging combat during production of these plays, this publication is also for Shakespeare enthusiasts who want to learn more about the blood, sweat and viscera hidden just underneath the poetry. A writer utilizes violence like song or dance in moments where the story requires more than just words. But addressing how the violence will be staged tends either to be neglected or utterly gratuitous, both of which serve to separate the audience from the story and kill the whole venture. The answer rests in approaching violence the same way we do scenework. The plays of William Shakespeare seek to engage audiences with all of the characters' blood, tears, sweat and guts. These works are not flowery poems meant to be mumbled in a classroom or histrionically declaimed in frilly costumes. There is nothing light and fluffy about rape and murder, rages or carving someone as a dish fit for the gods or fighting till from one's bones, one's flesh be hacked. Making matters more complicated is the ambiguity and sometimes even complete lack of stage directions. Modern texts typically possess clear directions whenever violence is to occur in the action but playscripts were quite different four centuries ago. Such denotations were both rare and inconsistent in Elizabethan and Jacobean printings. The potential violence we will examine is not appropriate for all productions or scene partners. We're here to question and inspire rather than provide catch-all solutions. Actors, directors, fight directors and intimacy consultants must work together to find the most effective way for their production to communicate the playwright's story to the audience.

The Meaning of Violence in Shakespeare's "Titus Andronicus"
, 2024-05-14 Seminar paper from the year 2021 in the subject English Language and Literature Studies Literature grade 3.0
Friedrich Alexander University Erlangen Nuremberg Department of English and American Studies language English abstract
In Shakespeare's early work *Titus Andronicus* fourteen people meet their deaths on stage through various forms of murder and mutilation, desecration and involuntary cannibalism. Here, after a war with the Romans and Goths, two violent cultures collide. After the Gothic queen Tamora, although she was actually the spoils of war of the Romans, is taken as a wife by their new emperor, she and her lover take revenge for the ritual murder of one of her sons by the Romans. Now a spiral of violence

is inexorably turning to which she also falls victim Since the beginning of human history and since myths and legends have existed man especially the male sex has committed acts of violence Violence here means physical and psychological coercion against people and all actions that harm animals or things Obviously our instincts cause us to defend ourselves in certain situations There are various reasons for this e g to protect oneself the family or the tribe from attackers or to gain prestige and thus a higher social status If we accept the fact that violence is something natural we should also be open to stories and literary works that deal with this topic So we should not condemn it but try to understand it and learn to deal with this human tendency The fact that outbreaks of violence have taken place and are still taking place in all kinds of forms and in all kinds of narratives or religions all over the world and at all times shows that human instincts and behaviors have been passed on The reasons always seem to have the same basis namely to protect the people and the weaker ones to gain new land or property In the world of Titus Andronicus the motives for the numerous murders include revenge anger hatred jealousy pride ambition and envy Since the inclination to violence is particularly rooted in man's nature and is also triggered by social constructions he has probably always had to struggle with an urge to do so throughout history and learn to control this urge In the Elizabethan age spectators of drama enjoyed public spectacles of torture and violence Violence, Trauma, and Virtus in Shakespeare's Roman Poems and Plays L. Starks-Estes, 2014-07-08 Employing psychoanalysis trauma theory and materialist perspectives this book examines Shakespeare's appropriations of Ovid's poetry in his Roman poems and plays It argues that Shakespeare uses Ovid to explore violence trauma and virtus the traumatic effects of aggression sadomasochism and the shifting notions of selfhood and masculinity *The Aesthetic of Violence in Shakespeare's Plays* Chi-i Lin, 1998

Violence and Grace Nichole E. Miller, 2014-11-30 In *Violence and Grace* Nichole Miller establishes a conceptual link between early modern English drama and twentieth century political theology both of which emerge from the experience of political crisis Even as philosophers from Max Weber Carl Schmitt and Walter Benjamin to Hannah Arendt and Simone Weil drew upon sixteenth and seventeenth century dramatic representations of the nation state to analyze the political phenomena of late modernity Miller contends that they effaced the gendered and sexual dimensions of power and exceptional life so crucial to these plays Miller's analyses accordingly undertake to retrieve for political theology the relations between gender sexuality and the political aesthetics of violence on the early modern stage addressing the plays of Marlowe Middleton and especially Shakespeare In doing so she compellingly expands our understanding of drama's continuing theoretical impact

Murder in Shakespeare's England Vanessa McMahon, 2006-10-25 A social history of how murder was committed investigated and punished in Stuart England examines a range of specific cases while discussing the seventeenth century public's fascination with violence as reflected in its overflowing courtrooms and numerous crime inspired works of art

Shakespeare and Trauma Catherine Silverstone, 2012-02-06 This study explores the relationship between performances of Shakespeare's plays and the ways in which they engage with traumatic events and histories It investigates

the ethical and political implications of attempts to represent trauma in performance and interrogates a range of narratives about Shakespeare gender sexuality ethnicity colonization and violence *Shakespeare's Speaking Properties* Frances N. Teague,1991 This book is the first attempt to discuss systematically the properties in Shakespeare's plays and analyzes the properties that Shakespeare specifies either explicitly in stage directions or implicitly in speeches Property lists for all of Shakespeare's plays and frequency tables for various categories of property are included Royal Power and Authority in Shakespeare's Late Tragedies Alisa Manninen,2015-10-05 William Shakespeare explores political survival as a question of interaction at court in King Lear Macbeth and Antony and Cleopatra Through a discussion of authority as an element that is distinct from power this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships In the late tragedies rulership is exercised at court It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources so that consent to the monarch's supremacy is obtained through various discourses of justification and the performance of the monarch's social role Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions **Shakespeare's Big Men** Richard van Oort,2016-01-01 Shakespeare's Big Men examines five Shakespearean tragedies Julius Caesar Hamlet Othello Macbeth and Coriolanus through the lens of generative anthropology and the insights of its founder Eric Gans Generative anthropology's theory of the origins of human society explains the social function of tragedy to defer our resentment against the big men who dominate society by letting us first identify with the tragic protagonist and his resentment then allowing us to repudiate the protagonist's resentful rage and achieve theatrical catharsis Drawing on this hypothesis Richard van Oort offers inspired readings of Shakespeare's plays and their representations of desire resentment guilt and evil His analysis revives the universal spirit in Shakespearean criticism illustrating how the plays can serve as a way to understand the ethical dilemma of resentment and discover within ourselves the nature of the human experience

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